Friday matinees at 2pm!

ODD MAN OUT, Nov. 12, 16

BRITNOIR

ALSO: No Borders, CATE
November 4—10
Fri., 11/4 at 2 pm and 7:45 pm;
Sat., 11/5 at 3 pm;
Sun., 11/6 at 5 pm;
Mon., 11/7 at 6 pm;
Tue., 11/8 at 7:30 pm;
Wed., 11/9 at 6 pm;
Thu., 11/10 at 8:15 pm

November 25—December 1
Fri., 11/25 at 8:15 pm; Sat., 11/26 at 5:15 pm;
Sun., 11/27 at 3 pm; Mon., 11/28 at 6 pm;
Tue., 11/29 at 8:15 pm; Wed., 11/30 at 6 pm;
Thu., 12/1 at 8:15 pm

“Just try watching it without smiling.”
—Neil Genzlinger,
The New York Times

This euphoric documentary concentrates on the years 1963-1966, when the Fab Four were almost constantly performing live on tour. Howard reenergizes the tale with rare footage, superbly paced editing, fresh interviews with surviving members Paul and Ringo, and electrifying performances of Beatles classics. The 107-min. documentary is followed by THE BEATLES LIVE AT SHEA STADIUM 1965 (30 min.)—a theatrical exclusive not available in cable and home video versions. DCP digital. (MR)

November 4—10
Fri., 11/4 at 2 pm and 7:45 pm;
Sat., 11/5 at 3 pm;
Sun., 11/6 at 5 pm;
Mon., 11/7 at 6 pm;
Tue., 11/8 at 7:30 pm;
Wed., 11/9 at 6 pm;
Thu., 11/10 at 8:15 pm

November 25—December 1
Fri., 11/25 at 8:15 pm; Sat., 11/26 at 5:15 pm;
Sun., 11/27 at 3 pm; Mon., 11/28 at 6 pm;
Tue., 11/29 at 8:15 pm; Wed., 11/30 at 6 pm;
Thu., 12/1 at 8:15 pm

“We’ve seen other films about fans setting out to meet a famous idol...But few of these movies have the charm of COMING THROUGH THE RYE.”—Stephen Farber,
The Hollywood Reporter

Emmy-winning TV director Sadwith based his first theatrical film on his own experiences as a 16-year-old in 1969. His fictional alter-ego Jamie Schwartz (Wolff) is a prep-school student whose intense identification with Holden Caulfield inspires him to write a stage adaptation of The Catcher in the Rye. Determined to obtain permission to produce the play at school, he sets out in search of the notoriously inaccessible J.D. Salinger, joined on his quest by a girl (Owen) far more sensible than himself. DCP digital. (MR)
**FIRST CHICAGO RUN! CRAIG ATKINSON IN PERSON!**

**DO NOT RESIST**

2016, Craig Atkinson, USA, 72 min.

“An eye-opening experience.” —Dexter Filkins, The New Yorker

This Tribeca Film Festival award-winner by the cinematographer of the acclaimed hit DETROPtA, himself the son of a retired SWAT team member, takes a revealing look at the militarization of American police departments—a government-funded, post-9/11 initiative that put armored vehicles, assault rifles, grenade launchers, and bayonets in the hands of cops across the nation in the name of a vaguely conceived war on terror.

DCP digital. (BS)

Director Craig Atkinson will be present for audience discussion on Sunday.

**November 4—10**

Fri., 11/4 at 6 pm and 8:00 pm; Sat., 11/5 at 6:45 pm; Sun., 11/6 at 3 pm; Mon., 11/7 at 8:30 pm; Tue., 11/8 at 6 pm; Wed., 11/9 at 8:30 pm; Thu., 11/10 at 8:15 pm

---

**CHICAGO PREMIERE!**

**STEVE MIMS IN PERSON!**

**STARVING THE BEAST**

2016, Steve Mims, USA, 95 min.

A revolution is happening right now in the sphere of American higher education. Under pressure from privatization-happy politicians and billionaire-backed think tanks, state-funded universities have seen their budgets slashed, dissent stifled, uncooperative presidents ousted, and humanities and research programs gutted. Covering recent battlegrounds in Texas, Louisiana, Virginia, Wisconsin, and North Carolina, director Mims explores the issues with cool but committed lucidity.

DCP digital. (MR)

Director Steve Mims and representatives of the academic community will be present for audience discussion on Wed.

**November 11—17**

Fri., 11/11 at 6 pm; Sat., 11/12 at 3 pm; Sun., 11/13 at 5:30 pm; Mon., 11/14 at 8:15 pm; Tue., 11/15 at 8:30 pm; Wed., 11/16 at 5 pm; Thu., 11/17 at 8:30 pm

---

2016, Steve Mims, USA, 95 min.

“Clear-eyed and urgent...Mims offers a jolt of chilling clarity.” —Sheri Linden, Los Angeles Times

164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit or website or call 312-846-2800.
BACK BY POPULAR DEMAND!

MAYA ANGELOU: AND STILL I RISE

2016, Bob Hercules and Rita Coburn Whack, USA, 114 min.

“The African-American icon’s richly textured and often traumatic story is unpacked in this near-definitive documentary.”—Ed Gibbs, Little White Lies

The remarkable, daring, and iconic life of poet, writer, and activist Maya Angelou unfolds in this in-depth portrait, which includes a substantial element of storytelling by the artist herself. Angelou brings the resonant cadences of poetry to narrating an entrancing chronicle of a youth shaped by family upheaval, the racism of a small Arkansas town, and early motherhood, as eventually detailed in her first book I Know Why the Caged Bird Sings. DCP digital. (BS)

November 11—17
Fri., 11/11 at 2 pm and 8 pm;
Sat., 11/12 at 8 pm;
Sun., 11/13 at 3 pm and 5:15 pm;
Mon., 11/14 at 6 pm;
Wed., 11/16 at 8:15 pm;
Thu., 11/17 at 8:15 pm

FIRST CHICAGO RUN!
FILMMAKERS IN PERSON!

RAISING BERTIE

2016, Margaret Byrne, USA, 102 min.

“Astounding and powerful.”—Bryn Gelbart, Indiewire

Six years in the making, this documentary follows three young African American men in North Carolina’s rural Bertie County as their alternative school closes, opportunities diminish, and they face challenges that include an incarcerated dad, broken homes, and early fatherhood. Produced by Kartemquin Films, RAISING BERTIE movingly interconnects narratives of family, youthful innocence, systemic racism and poverty, and the will to succeed in the face of formidable odds. DCP digital. (BS)

Director Margaret Byrne, producer Ian Kibbe, and editor Leslie Simmer will be present for audience discussion at 8 pm on Fri. and Sat., and at 5:30 pm on Sun.

November 18—23
Fri., 11/18 at 2 pm and 8 pm; Sat., 11/19 at 8 pm;
Sun., 11/20 at 5:30 pm; Mon., 11/21 at 8 pm;
Tue., 11/22 at 6 pm; Wed., 11/23 at 8 pm

164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.
FIRST CHICAGO RUN!

2016, Anna Biller, USA, 120 min.
With Elle Evans, Samantha Robinson

"Destined to be a cult classic... offers as much for the mind as the eye, and that's saying something." —Frank Scheck, Hollywood Reporter

By means of sorcery, a newly arrived witchy temptress (Evans) hilariously has her fatal way with a succession of square-jawed hunks in a quiet Northern California town. Director Biller (VIVA) pulls off an astonishing tour de force filmed in sumptuous 35mm, for an over-the-top retro experience that harks back to the heyday of the Italian giallo genre and the feminist exploitation delights of Roger Corman protégé Stephanie Rothman (THE VELVET VAMPIRE). 35mm. (BS)

November 25—December 1
Fri., 11/25 at 4 pm and 8:15 pm;
Sat., 11/26 at 3 pm;
Sun., 11/27 at 5 pm;
Mon., 11/28 at 7:45 pm;
Tue., 11/29 at 6 pm;
Wed., 11/30 at 8 pm;
Thu., 12/1 at 6 pm

CHICAGO PREMIERE!

(KURIPĪ: ITSUWARI NO RINJIN)
2016, Kiyoshi Kurosawa, Japan, 130 min.
With Hidetoshi Nishijima, Yûko Takeuchi

“The master is back.”
—Deborah Young, Hollywood Reporter

The tension soars in this thriller by Japan’s contemporary master of suspense. Wounded in the line of duty, a police detective settles for the quiet life of academia and a new secluded suburban home, where the strangely hostile neighbors include a reclusive oddball and the schoolgirl who insists that she’s not his daughter. Director Kurosawa (PULSE, CURE) sows conflicting clues galore en route to an unpredictable finale worthy of his best work. In Japanese with English subtitles. DCP digital. (BS)

November 11—17
Fri., 11/11 at 2 pm and 8 pm;
Sat., 11/12 at 5:30 pm;
Sun., 11/13 at 3 pm;
Mon., 11/14 at 7:45 pm;
Tue., 11/15 at 6 pm;
Wed., 11/16 at 8:15 pm;
Thu., 11/17 at 6 pm
From November 5 through 30, the Gene Siskel Film Center presents Brit Noir, a series of eight films representing the long-overlooked British branch of the moody film movement that flourished most famously in the U.S.

In their landmark study Film Noir: An Encyclopedic Reference to the American Style (1979), Alain Silver and Elizabeth Ward assert that the film noir, like the western, is “an indigenous American form.” That claim has been challenged by later noir scholars, with perhaps the strongest counter-claim being made for a British film noir movement—or Brit Noir, as it is often called.

Like its American counterpart, Brit Noir blossomed after World War II, similarly nurtured by sub-surface currents of disillusionment and anxiety in the postwar era. However, Brit Noir tended to have a grayer, more stoical, less flamboyant inflection—attributable in part to Britain’s sustained wartime exposure to aerial attack, with rubble still visible long afterward, and to the years of privation and rationing that persisted while America basked in gaudy postwar prosperity.

This series concentrates on films that have been recently rediscovered, reissued, or restored. Because film noir was a movement that was not widely identified and defined until after its initial heyday had passed, the boundaries of noir have always been highly flexible. We unapologetically include some films (such as THESE ARE THE DAMNED and NINETY DEGREES IN THE SHADE) from the marginal areas where the garden of noir has often produced some of its most fascinating offshoots.

Special thanks to David Jennings of Sony Pictures Entertainment, Tim Lanza of the Cohen Film Collection, Eric Di Bernardo of Rialto Pictures, and Chris Chouinard of Park Circus Inc.

— Martin Rubin

THESE ARE THE DAMNED
1962, Joseph Losey, UK, 96 min.
With Macdonald Carey, Viveca Lindfors
Saturday, November 5, 3:00 pm
Wednesday, November 9, 6:00 pm
This audacious genre mash-up begins as a black-leather jaydee film, then morphs into a powerful science-fiction parable, as the antisocial mischief of the gangbangers is overshadowed by the sanctioned evil of government bureaucrats running a secret experiment with a group of mutant children. 35mm. (MR)

NEVER TAKE CANDY FROM A STRANGER
1960, Cyril Frankel, UK, 81 min.
With Gwen Watford, Janina Faye
Saturday, November 5, 5:00 pm
Monday, November 7, 6:00 pm
This rediscovered gem combines taut suspense with a sensitive treatment of a delicate subject. Newly arrived in Canada, a British headmaster and his wife face hostility and silence when they accuse a leading citizen of molesting their daughter. Archival 35mm print courtesy of Sony Pictures Entertainment. (MR)

Brit Noir continues on next page

SAVINGS & PURCHASES

Buy a ticket at our regular prices for the first Brit Noir film on any Saturday in November, and get a ticket for the second Brit Noir film that day at the discounted rate with proof of your original purchase: General Admission $7; Students $5; Members $4. (This discount rate applies to the second feature only. Discount available in person at the box office only.)

164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit or website or call 312-846-2800.
ODD MAN OUT
1947, Carol Reed, UK, 116 min.
With James Mason, Kathleen Ryan
Saturday, November 12, 3:00 pm
Wednesday, November 16, 6:00 pm
The leader of an IRA-like group is gravely wounded in a robbery. Like Reed's THE THIRD MAN, this classic is as much about its city as its protagonist, as he undertakes a hallucinatory journey through a nocturnal, snowy Belfast. 35mm. (MR)

NINETY DEGREES IN THE SHADE
1965, Jiří Weiss, UK/Czechoslovakia, 90 min.
With Anne Heywood, James Booth
Saturday, November 12, 5:15 pm
Monday, November 14, 6:00 pm
This fascinating hybrid, virtually unseen for fifty years, blends British kitchen-sink realism, sardonic Czech irony, and film-noir fatalism in its tale of a shop girl caught between her caddish lover and a rigorous auditor. In English. DCP digital. (MR)

THE FALLEN IDOL
1948, Carol Reed, UK, 94 min.
With Ralph Richardson, Bobby Henrey
Friday, November 18, 6:00 pm
Saturday, November 19, 3:00 pm
Wednesday, November 23, 6:00 pm
This Graham Greene-written psychological thriller centers on the bond between a boy and his adored butler, who is carrying on a dangerous affair. New 2K DCP digital restoration. The 6 pm screening on Fri., Nov. 18, is a Movie Club event (see p. 3). (MR)

WANTED FOR MURDER
1946, Lawrence Huntington, UK, 103 min.
With Eric Portman, Dulcie Gray
Saturday, November 19, 5:00 pm
Monday, November 21, 6:00 pm
Co-scripted by Emeric Pressburger (of Powell & Pressburger), this atmospheric thriller infuses postwar London with echoes of notorious Victorian crimes, as the city is menaced by a serial killer known as “The Strangler.” DCP digital. (MR)
GIDEON OF SCOTLAND YARD
1958, John Ford, UK, 91 min.
With Jack Hawkins, Anna Lee
Saturday, November 26, 3:00 pm
Wednesday, November 30, 6:00 pm
This highly entertaining British excursion by American maestro Ford follows a police inspector (Hawkins) through a "typical" day, in which he deals with two murderers, three bank robbers, a rapist, and a corrupt cop. New 4K DCP digital restoration. (MR)

CASH ON DEMAND
1961, Quentin Lawrence, UK, 84 min.
With Peter Cushing, Andre Morrell
Saturday, November 26, 4:45 pm
Monday, November 28, 6:00 pm
This nifty nail-biter puts a clever spin on the Christmas Carol model, as a Scrooge-like bank manager is manipulated by a suave con man into helping to rob his own bank. Archival 35mm print courtesy of Sony Pictures Entertainment. (MR)

THE STUDENT AND MR. HENRI
2015, Ivan Calbérac, France, 98 min.
With Claude Brasseur, Noémie Schmidt
"Goes down like a bonbon… a charming confection."
—Christopher Schobert, Buffalo News
Veteran actor Brasseur (BAND OF OUTSIDERS) makes a fine crusty foil for fresh-faced ingénue Schmidt in this oh-so-French comedy with a quirky coming-of-age angle. Newly arrived in Paris, insecure college student Constance lucks into a cheap apartment but finds her landlord Henri a reclusive, mean-spirited tightwad who offers a break in the rent if she will seduce his son away from the cloying wife whom Henri hates. In French with English subtitles. DCP digital. (BS)

CHICAGO PREMIERE!
(L’ÉTUDIANTE ET MONSIEUR HENRI)
2015, Ivan Calbérac, France, 98 min.
With Claude Brasseur, Noémie Schmidt
November 25—December 1
Fri., 11/25 at 2 pm and 6:15 pm;
Sat., 11/26 at 7:45 pm;
Sun., 11/27 at 3 pm;
Thu., 12/1 at 6 pm
Organized by SAIC’s Department of Film, Video, New Media, and Animation in collaboration with the Gene Siskel Film Center and the Video Data Bank, Conversations at the Edge is a weekly series of screenings, performances, and talks by groundbreaking media artists.

Paul Kos in person!

Paul Kos: Sympathetic Vibrations
1970–2007, Paul Kos, USA, ca. 60 min.
Thursday, November 3, 6:00 pm

A key figure in West Coast video and conceptual art, Paul Kos makes poetic and often playful works from humble materials mined for their physical properties and metaphorical possibilities. In this rare evening with the artist, Kos presents a collection of videos made over 40 years. Presented in collaboration with Video Data Bank as part of the organization’s 40th Anniversary Year. Video file. (Video Data Bank)

Jacolby Satterwhite in person!

Jacolby Satterwhite
2012–16, Jacolby Satterwhite, USA, ca. 90 min.
Thursday, November 10, 6:00 pm

Jacolby Satterwhite combines dance, 3D animation, and the family archive in vast digital phantasmagorias that explore memory, desire, and black gay identity. In his first Chicago appearance (introduced and moderated by Dr. Omar Kholeif, Manilow Senior Curator at MCA Chicago), he presents selections from his groundbreaking series REIFYING DESIRE (2012-14) and new work.

Brett Story in person!

THE PRISON IN TWELVE LANDSCAPES
2016, Brett Story, Canada//USA, 87 min.
Thursday, November 17, 6:00 pm

An absorbing meditation on the unexpected ways prison shapes lives and landscapes far beyond its walls, Story’s film highlights ordinary places tied to the penal system by location, family, and economy: a California mountainside where female prisoners fight raging wildfires, a Bronx warehouse producing inmate care packages, and an Appalachian coal town betting its future on the promise of prison jobs. DCP digital.

Jacolby Satterwhite, Nov. 10

An absorbing meditation on the unexpected ways prison shapes lives and landscapes far beyond its walls, Story’s film highlights ordinary places tied to the penal system by location, family, and economy: a California mountainside where female prisoners fight raging wildfires, a Bronx warehouse producing inmate care packages, and an Appalachian coal town betting its future on the promise of prison jobs. DCP digital.

CHICAGO PREMIERE!

RESILIENCE
2016, James Redford, USA, 60 min.

Saturday, November 5, 8:15 pm
Subtitled “The Biology of Stress & the Science of Hope,” this fascinating documentary explores the notion of how traumatic childhood experiences have been linked to medical diseases and self-destructive behaviors later in life. This is the Opening Night screening of the 1st annual Chicago Independent Film Critics Circle Showcase. (Michael G. Smith)

Director James Redford will be present for audience discussion.

For more information, visit our website or call 312-846-2800.
164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.
NO
BORDERS

Contemporary Latin American Cinema

Lecturer: Daniel R. Quiles

From Sept. 3 through Dec. 13, we offer No Borders: Contemporary Latin American Cinema, a series of fourteen programs with weekly Tuesday lectures by Daniel R. Quiles, Associate Professor of Art History, Theory & Criticism at the School of the Art Institute of Chicago. The series is presented in cooperation with the SAIC Department of Art History, Theory, and Criticism. Additional screenings on Fri., Sat., or Sun. do not include the lecture. Admission to all No Borders programs is $5 for Film Center members; usual admission prices for non-members.

—Martin Rubin

This series looks at fourteen films made from the early 1980s through the present day. We will examine how Latin American filmmakers have commented on their countries’ recent histories, ongoing social problems, and prospects for the future. What role does cinema have to play in confronting legacies of military regimes; difficult questions around poverty, migration and narco trafficking; debates over emerging racial and sexual identities; and aspirations for a just and prosperous future in a region historically bereft of one?

—Daniel R. Quiles

BUS 174, Oct. 29, Nov. 1

BUS 174
(ÓNIBUS 174)
2002, José Padilha and Felipe Lacerda, Brazil, 122 min.

Saturday, October 29, 4:45 pm
Tuesday, November 1, 6:00 pm

This documentary about a bus hijacking becomes a broader discussion of Brazil’s neglect of its poorest citizens. In Portuguese with English subtitles. 35mm print courtesy of Zazen Producoes, and the Sundance Collection at the UCLA Film & Television Archive. (DRQ)

EMBRACE OF THE SERPENT, Nov. 5, 8

EMBRACE OF THE SERPENT
(EL ABRAZO DE LA SERPIENTE)
2016, Ciro Guerra, Colombia, 125 min.
With Nilbio Torres, Antonio Bolivar

Saturday, November 5, 5:45 pm
Tuesday, November 8, 6:00 pm

Set in the Colombian Amazon, this powerful film centers on a proud shaman who shames the Western scientists who come to hunt rare species of rubber and medicinal plants. In Spanish and Amazonian tribal languages with English subtitles. DCP digital. (DRQ)

OBLIVION, Nov. 12, 15

OBLIVION
(EL OLVIDO)
2008, Heddy Honigmann, Peru/Netherlands, 93 min.

Saturday, November 12, 8:00 pm
Tuesday, November 15, 6:00 pm

Returning to her Lima birthplace, Netherlands-based documentarian Honigmann engages the overlooked underclass citizens she encounters in bars and in the streets. In Spanish with English subtitles. 35mm. (DRQ)
SAND DOLLARS
(DÓLARES DE ARENA)
2014, Israel Cárdenas and Laura Amelia Guzmán, Dominican Republic, 84 min.
With Geraldine Chaplin, Yanet Mojica

Saturday, November 19,
5:15 pm
Tuesday, November 22,
6:00 pm
A young Dominican woman sells her favors to tourists and expatriates at a beach resort, but things become complicated with the elderly Frenchwoman who has fallen in love with her. In Spanish and French with English subtitles. DCP digital. (DRQ)

HAVANA SUITE
(SUITE HABANA)
2003, Fernando Pérez Valdes, Cuba, 85 min.

Friday, November 25, 6:30 pm
Tuesday, November 29,
6:00 pm
This semi-documentary collage of Havana tracks ten individuals over the course of a single day, offering rapturous images of a desiccated capital nearly forty years on from the Embargo. In Spanish with English subtitles. 35mm. (DRQ)

THE TENTH MAN
(EL REY DEL ONCE)
2016, Daniel Burman, Argentina, 82 min.
With Alan Sabbagh, Julieta Zylberberg
“A low-key charmer, an unlooked-for combination of Jane Austen and Isaac Bashevis Singer.”—Kenneth Turan, Los Angeles Times

The picturesque Jewish quarter of Buenos Aires is the setting for this wryly humorous father-son power struggle. Pudgy, middle-aged New Yorker Ari’s girlfriend bails on the eve of a trip to meet his Argentinian father, high-handed head of a neighborhood Jewish aid organization. Ordered by dad to pitch in on the charity’s errands, Ari seeks to avoid the Orthodox traditions he shunned long ago, but finds attraction to his devout helper Eve drawing him to the old life. In Spanish, Hebrew, and Yiddish with English subtitles. DCP digital. (BS)

November 18—23
Fri., 11/18 at 6 pm;
Sat., 11/19 at 7:45 pm;
Sun., 11/20 at 3:45 pm;
Mon., 11/21 at 6 pm;
Tue., 11/22 at 8 pm;
Wed., 11/23 at 8:15 pm
JACQUE JONES IN PERSON!

AGENTS OF CHANGE:
BLACK STUDENTS AND THE TRANSFORMATION OF THE AMERICAN UNIVERSITY
2014, Frank Dawson and Abby Ginzberg, USA, 66 min.
Friday, November 11, 6:00 pm
The little-known story of the late-’60s grassroots struggle that led to the creation of departments of black and ethnic studies at American universities is told in this compelling documentary focusing on the seminal student revolts at San Francisco State and Cornell. DCP digital. (BS)
Jacque Jones, one of the activists featured in the film, will be present for audience discussion.

2015, Lyndsey Turner, UK, 186 min.
With Benedict Cumberbatch, Sian Brooke
Sunday, November 20, 2:00 pm
“A blazing, five-star Hamlet.”
—Dominic Cavendish, Daily Telegraph
Cumberbatch (BBC’s Sherlock, THE IMITATION GAME) takes on the title role of Shakespeare’s great tragedy. Forced to avenge his father’s death but paralyzed by the task ahead, Hamlet rages against the impossibility of his predicament, threatening both his sanity and the security of the state. DCP digital. (Description courtesy of NT Live)
Special prices: $14 General; $8 Members/Students

2016, Marta György-Kessler and Adam Penny, UK, 90 min.
Sunday, November 20, 2:00 pm
The little-known story of Hannah Nydahl, the Danish woman who has been called “the mother of Buddhism” in the West, is explored in this documentary. In 1968, during a backpacking honeymoon to Nepal, Hannah and her husband became the first Western disciples of His Holiness the Sixteenth Karmapa, who charged them to take the practice of Buddhism to the world. DCP digital. (BS)
BECOME A MEMBER!
Members pay only $6 per movie!

Individual Membership ($50)
- $6 admission to movies at the Gene Siskel Film Center
- Free subscription to the Gazette, the Gene Siskel Film Center’s monthly schedule
- $5 admission to the spring and fall lecture series
- $10 discount on an Art Institute of Chicago membership
- Four free popcor
- Sneak preview passes to major motion pictures and other offers

Dual Membership ($80)
- Same benefits as above—for two

Four easy ways to join:
1) Purchase online at www.siskelfilmcenter.org (click on “Membership”)
2) Visit the box office during theater hours, 5:00-8:30 pm, Monday-Friday; 2:00-8:30 pm, Saturday; 2:00-5:30 pm, Sunday.
3) Visit our main office 9:00 am-5:00 pm, Monday-Friday.
4) Call 312-846-2600 during business hours, 9:00 am-5:00 pm, Monday-Friday.

All memberships last for one year from date of purchase. A Senior Citizen (65 years or older) or Art Institute of Chicago member discount of $5. Double discounts do not apply. Proof of discount status required.

JOIN OUR EMAIL LIST!
Stay connected and receive email alerts!
- Weekly schedule • Invitations to special events • Email-only offers

Three easy ways to join our email list:
1) Sign up through our website, www.siskelfilmcenter.org.
2) Email us at filmcenter@saic.edu
3) Call Jason Hyde at 312-846-2078 and request to be added to the email list.

Please note: The Gene Siskel Film Center does not sell or share its email list with other organizations; its sole purpose is to inform Film Center patrons.

FILM CENTER ADVISORY BOARD
Ellen Sandor, Chair; Kristin Anderson, Camille Cook, Michelle Cucchiaro, Eda Davidman, Robert Downey, Jr., Susan Downey, Charles R. Droege, David P. Earle III, Eliot Ephraim, Patricia Erens, Melissa Sage Fadim, Marsha Goldstein, Terry Hesser, David Hundley, Marlene Iglitzen, Mary Walker Kilwien, Ellen Kollar, Jamie Koval, Rosanne Levin, Averill Leviton, Anita Liskey, Margaret MacLean, Bill Marcus, David E. Martin, Ingrida Martinkus, Tom Meier, Maya Polsky, Bolaji Sosan, Courtney A. Thompson, Roopa P. Weber, Joshua Yates

GENE SISKEL FILM CENTER STAFF
Jean de St. Aubin, Executive Director; Barbara Schares, Director of Programming; Martin Rubin, Associate Director of Programming; Karen Cross Durham, Associate Director of Public Relations and Marketing; Dianne Nicole Smith, Associate Director of Development; Lindsey Melnyk, Development Assistant; Pamela Smith, Accounting Coordinator; Rebecca Hall, Operations and Digital Communications Manager; Marshall Shord, House Manager; Zach Huber, Assistant House Manager; Jason Hyde, Office Assistant; Lori Hile, Outreach and Media Coordinator; Diana Delgado, Outreach Coordinator; Brandon Doherty, Technical Manager; Kent Bridgeman, Assistant Technical Manager; Cameron Worden, Projectionist and Programming Assistant; Lyra Hill, Rebecca Lyon, Projectionists; J. Kae Goodbear, Kayleigh Moynihan, Benjamin Roy, House Staff.

THE GENE SISKEL FILM CENTER IS AVAILABLE FOR RENTAL!
Dynamic location for presentations, meetings, trainings, and luncheons. Theaters and gallery/café available during daytime hours. Call 312-846-2079 for more details.
1991, Julie Dash, USA/UK, 112 min.

With Alva Rogers, Bahni Turpin

A film of breathtaking beauty and haunting cultural resonance, this landmark independent film by the first African American woman to receive theatrical distribution in the U.S. returns in a fully remastered restoration on the 25th anniversary of its release. On a summer day in 1902, a large African American family descended from slaves gathers for one last picnic in their Sea Island home on the eve of their move North. In English and Gullah dialect with English subtitles. DCP digital. (BS)

November 25—December 1
Fri., 11/25 at 2 pm and 4:15 pm;
Sat., 11/26 at 7:45 pm;
Sun., 11/27 at 5 pm;
Mon., 11/28 at 8 pm;
Wed., 11/30 at 8:15 pm;
Thu., 12/1 at 8:00 pm

“Distinctive, original...Dash is one of the heroines of the modern cinema.”
—Richard Brody, The New Yorker